mercury

MERCURY LIVING PRESENCE

YOU ARE THERE !

22 CLASSIC HITS

A SONIC SPECTACULAR

LIMITED EDITION

YOU ARE THERE !

1 Coates:
Halcyon Days 2:19
Fennell

2 Gounod:
Funeral March
of a Marionette 3:31
Paray

3 Tchaikovsky:
Variations on a Rococo
Theme (exc.) 1:56
Starker/Dorati

4 Stravinsky:
Scherzo à la russe 3:43
Dorati

5 Soloviev-Sedoy:
Midnight in Moscow 2:27
Gnutov

6 Bizet:
Danse Bohème 4:33
Paray

7 Rouget De Lisle:
La Marseillaise 1:08
Paray

8 Khachaturian:
Dance of the
Rose Maidens 2:14
Dorati

9 Brahms:
Hungarian Dance
No. 7 in A Major 1:52
Dorati

10 Liszt:
Piano Concert No.2 in A
(Allegro animato) 1:37
Janis/Rozhdestvensky

11 Prokofiev:
Marche 1:35
Dorati

12 Copland:
Appalachian Spring .. 3:25
Dorati

13 Vardell, Jr.:
Joe Clark Steps Out .. 3:24
Hanson

14 Sousa:
The Liberty Bell 3:23
Fennell

15 Brahms:
Concerto for Violin and Orchestra
in D Major (exc.) 2:28
Szeryng/Dorati

16 Saint-Saëns:
Symphony No.3
in C Minor (exc.) 2:12
Paray/Dupré

17 J. S. Bach:
Suite No.6 in D Major
for Solo Cello 3:35
Starker

18 Mendelssohn:
Song Without Words,
Opus 62/ No. 1 ..... 2:47
Janis

19 Anderson:
The Syncopated Clock . 2:27
Fennell

20 Respighi:
Ancient Dances and Airs for
Lute, Suite No. 2 ..... 5:36
Dorati

21 Chabrier:
Joyeuse Marche 3:33
Paray

22 Hanson:
Symphony No. 2
(Allegro con brio) 7:17
Hanson

For complete track-listing
and performing
artists/orchestras please
refer to inside inlay

Total playing time: 68'59"
Production: Advertising & Product Promotion dept - Art direction: A3 - Photo microphones: Robert Eberenz
Produced, musically supervised, and 3- to 2-channel conversion for Compact Disc by Wilma Cozart Fine

MERCURY LIVING PRESENCE

THE TRUE STORY OF A LEGENDARY LABEL

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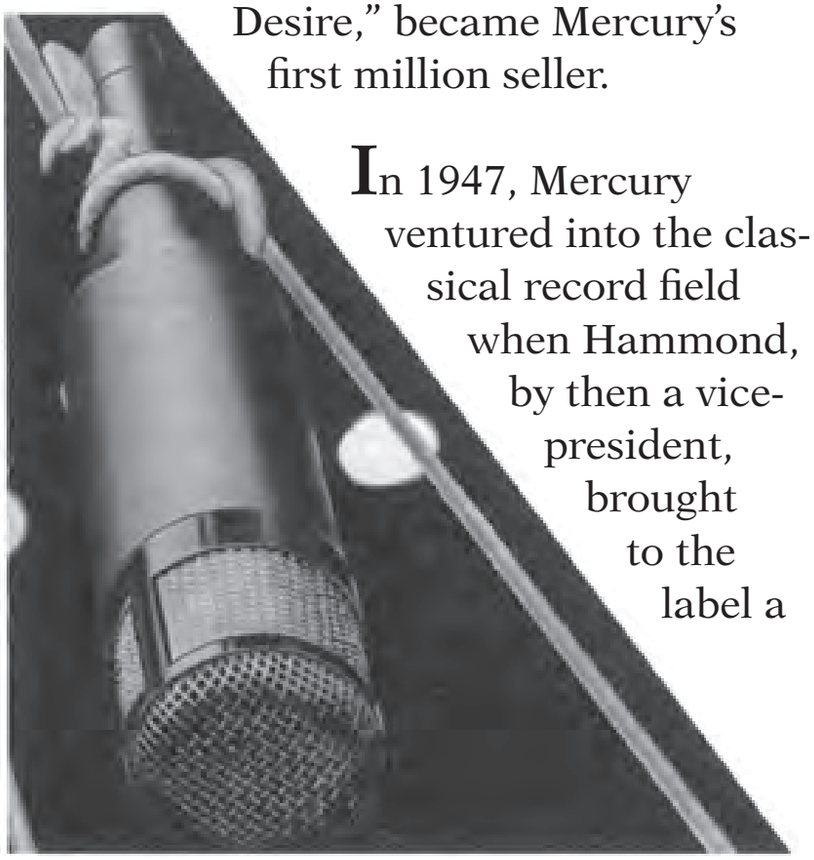
The History of Mercury Living Presence

The year was 1950. The record industry was recovering from the "battle of the speeds," which pitted RCA Victor, with its 45-rpm disc, against Columbia Records, inventor of the vinyl microgroove long-playing record. (The 78-rpm shellac disc had just suffered a swift demise.) In the aftermath of the protracted struggle, the unexpected happened. Both sides won: the 45-rpm became the preferred speed for popular music at the time and the LP was adopted as the industry standard for classics and other "long-playing" programs.

But an even more significant and far-reaching development had taken place a year before, when wide use of magnetic tape recording was introduced. The new medium made it possible for independent labels to penetrate an arena that was hitherto the exclusive domain of major labels like RCA and Columbia. Compared to the cumbersome 78-rpm recording process, tape recording was easily within the reach of the small record entrepreneur who, with portable tape recorders, could travel to Europe to record musical groups for only a fraction of the recording rates in the United States. In London, Vienna, Zagreb, Prague and other cities, orchestras and other musical ensembles were only too eager to welcome these independent record labels.

The sudden influx of new orchestral recordings made abroad was also an indirect result of the second Petrillo ban * in 1948, which prevented union musicians from recording in the States. It was not an unmixed blessing; many of the discs were of mediocre performances, hastily produced and with indifferent engineering. At the same time, orchestral recording in the United States experienced a decline, directly or indirectly attributable to the battle of the speeds and the startling increase in the number of classical labels and new releases. Exclusive recording agreements with major orchestras like the Chicago Symphony were allowed to languish. It was in this volatile climate that Mercury Records, an independent label based in Chicago, entered the classical record market.

Mercury Records was founded in 1945 by Irving Green as a pop label. Working with such now-renowned producers as Mitch Miller, Norman Granz and John Hammond, the company was an immediate success, producing hit records with Patti Page, Vic Damone and Frankie Laine, whose single, "That's My Desire," became Mercury's first million seller.



Telefunken U-47 microphone

In 1947, Mercury ventured into the classical record field when Hammond, by then a vice-president, brought to the label a number of 78-rpm and acetate masters which he had produced before joining Mercury, including Stravinsky's "Dumbarton Oaks" Concerto conducted by the composer. He hired record critic David Hall in 1948 to manage the new department, assigning him first the task of transferring these older masters to LP.

That same year, Mercury acquired the U.S. rights to recordings made in Germany before and during World War II, many of which were taken from off-the-air broadcasts. The company made news in 1950 by obtaining the rights to the world-premiere recording of Khachaturian's Violin Concerto, recorded in Russia with the already legendary violinist, David Oistrakh. Technically, the Soviet tapes were second-rate, even primitive by Western standards, but C. Robert ("Bob") Fine, (1922-1982), then manager of the Disc Recording Division at Reeves Sound Studios, who handled Mercury's engineering needs in New York, managed to salvage the Russian recording to the extent that Oistrakh's artistry somehow came through. Encouraged by the attention and sales which the album garnered, Mercury decided to continue in the classical record business.

As Mercury grew more successful, the association between the company and Bob Fine became more far-reaching. He engineered and supervised recording sessions for Mercury's pop, jazz and classical divisions from 1945 to the early 1970s, although never an employee of Mercury. After leaving Reeves Sound Studios in the early Fifties, Fine headed his own studios and companies, doing film, television and commercial work, as well as research and special productions. Fine was one of the first audio engineers to use the Telefunken U-47, a tube condenser microphone that was to play a key role in the development of the Living Presence recording technique. The microphone's high sensitivity and wide frequency response impressed Fine, who saw in it a means to implement his vision of how orchestral recordings should be made.

Howard Hanson … exclusive contract

It was also in 1950 that a young Mississippi-born orchestra administrator named Wilma Cozart joined Mercury Records to work in the classical division. Cozart came to New York with strong ideas about artists and repertoire, an intense love of music and a profound commitment to excellence. Through her experience with the Dallas Symphony and the Minneapolis Symphony in the late Forties, Cozart was aware of the strengths and weaknesses of the American orchestral scene. Within a short time, she conceived of the idea of building a catalog of symphonic works, not by leasing foreign masters or recording abroad, as some independent American labels were doing, but by signing up outstanding U.S. orchestras with strong conductors and committed Boards of Directors.

First, with the support of Irving Green, Cozart approached the Chicago Symphony, no longer under exclusive contract

with RCA. Later, she looked at Minneapolis, which occupied a pivotal place in American music, and noted that the Detroit Symphony was in the process of being revived with a new board and a new conductor. In 1952, the Eastman School of Music and its director, Howard Hanson, signed an exclus-ive contract with Mercury to record works by American composers and this program later expanded to include Frederick Fennell and the Eastman Wind Ensemble.

All of these organizations, their boards, conductors and musicians, were eager to make recordings. Although a different contract was devised for each orchestra, the basic formula was the same in each case: financial obligations were shared on a realistic basis, making it possible for both parties to undertake the venture.

Antal Dorati. Over his heas a U-47 microphone of the Mercury recording team

In getting ready for the first recording sessions with the Chicago Symphony Orchestra, Bob Fine had a plan that was simplicity itself. He decided to use a single microphone for the taping of Moussorgsky's *Pictures at an Exhibition*, which was scheduled for April 23-24, 1951. The sessions took place in Orchestra Hall with Rafael Kubelik conducting. Fine suspended a single U-47 microphone approximately 25 feet directly above the podium, its position having been determined at rehearsals. Once a level check of the loudest part of the score had been taken, there was no tampering with the dynamic range of the performance, no spotlighting of individual instruments and no compression. The performance was recorded just as the conductor conceived and directed it.

From the softest passages of the "Catacombs" movement to the fortissimo climax of "Great Gate at Kiev," the full dynamic range and power of Ravel's multicolored orchestration was preserved in this historic recording. Howard Taubman, then chief music critic of *The New York Times*, wrote upon hearing the disc that "one feels oneself in the living presence of the orchestra." Delighted with Taubman's reaction, Mercury adopted the phrase, "Living Presence," for its new "Olympian Series." Critics, record buyers and classical radio stations around the country hailed the new Mercury recording as the beginning of a new era in high-fidelity sound reproduction, and Mercury was adopted as theirs, the audiophile's label. The idea that a single microphone could pick up the sound of a large symphony orchestra captivated the general public.

Under the Mercury-Chicago Symphony contract, further recordings were made with conductors Rafael Kubelik and Antal Dorati, which consolidated the label's position in the classical record field.

Early ad featuring Paul Paray and his Mercury recordings

Mercury then turned its attention to the Minneapolis Symphony, also without a recording contract. Eugene Ormandy and Dimitri Mitropoulos, two of America's most celebrated conductors, had conducted the orchestra before moving on the Philadelphia and New York, respectively. Now the orchestra boasted a vigorous new music director, Antal Dorati, whose special relationship with Bartók and Kodály in Budapest during the

conductor's early year lent authenticity to his interpretation of works like *Bartók's Concerto for Orchestra* and *Kodály's Háry János Suite*. His years as music director of the Ballet Russe de Monte Carlo gave artistic validity to this spirited performances of Stravinsky and to the series of ballets by Tchaikovsky, recorded complete for the first time ever from their original scores. As music director of the Dallas Symphony and of the Minneapolis Symphony, Dorati enriched the symphonic repertory by commissioning new works from American composers, some of which were recorded by Mercury.

In 1952, Mercury surprised the recording world by signing contracts with the Detroit Symphony and its recently appointed director, Paul Paray. It was an unexpected decision because the orchestra had fallen on hard times in previous years. Although its new conductor was little known in the United States, the caliber of musicians recruited for the newly reorganized and enlarged ensemble (now up to 104 players) was impressive, as was the vitality and kinetic energy of its new music director. Paray brought added distinction to the French wing

Recording BOOM! for "1812"

of the Living Presence catalog; the first Detroit Symphony release, recordings of Ravel's *Boléro* and Rimsky-Korsakov's *Capriccio espagnol*, were conducted with a Toscanini-like discipline and a sensitivity to color and texture befitting a Paris Conservatoire-trained musician.

In 1954, Mercury embarked on one of the most ambitious projects ever undertaken by a classical label. It set about recording Tchaikovsky's *1812 Overture*, using the original score for symphony orchestra augmented by church bells, cannon and brass choir. The work was recorded in three different locations. The musical score was taped by the Minneapolis Symphony conducted by Antal Dorati in Northrop Auditorium; the pealing of

Kremlin bells was re-created by the bells of the Harkness Memorial Tower on the campus of Yale University; and an authentic Napoleon-era (1761) cannon was recorded at the U.S. Military Academy at West Point. The final "effects" tapes of cannon and bells were then played in synchronization with the edited musical performance to produce the master tape.

The landmark recording resounded (literally) throughout the recording world, further consolidating Mercury's position among audiophiles and the general record-buying public. For several years, the "Mercury 1812" became the definitive test record for audio equipment manufacturers demonstrating their latest loudspeakers, cartridges and amplifiers at audio show around the country. Even *The New Yorker* published a story headlined "Boom!" on the making of this recording.

In 1958, Mercury re-recorded the *1812 Overture* in stereo with the same musical forces, but with the bells of the Laura Spelman Rockefeller Memorial Carillon at the Riverside Church in New York City and a 12 pound, Napoleon-era (1775), bronze siege cannon, (made in Douai, France and inscribed "Le Constant"), again from West Point.

Wilma Cozart at the 3-to-2-channel console

In 1955, Mercury began recording all of its sessions in stereo, initially using a quarter-inch two-track Ampex machine. Simultaneously, drawing on his audio-for-film experience, Fine had Ampex build to his specifications the first half-inch,

three-track tape recorders to be used for classical recordings. Again, the system was stunningly straightforward and became the standard method used for Mercury for all its Living Presence stereo recordings. Utilizing the single microphone in the center for overall balance, two side microphones were added to the setup, and the exact focal point for each of these microphones was carefully located. Expressed in visual terms, each microphone projected a beam of light; the resultant overlapping beams lit the entire ensemble. These three discrete signals then were recorded onto the three-track, half-inch tape recorders.

The Mercury recording van, being hoisted aboard for another overseas recording trip

The critical task of combining the three-track master tape into two tracks for the master lacquer was entrusted to Wilma Cozart, who in almost all instances had directed the recording sessions. It was a tricky procedure. Great care had to be exercised to retain the spatial perspective of the three-track master tapes and to ensure that instruments did not "drift" from their original positions on the sonic stage. This combining of the three tracks into two was done during the actual lacquer-cutting procedure, and both Cozart and George Piros, the principal cutting engineer for Mercury's tape-to-disc transfers, strove to reproduce the full dynamic range of the original

tapes without jeopardizing reliable stylus tracking. It was not easy to overcome the limitations of the tape-to-disc process, defying the system's inner-groove perils, cutting-head quirks and unpredictability of lacquer quality.

In the spring of 1956, David Hall left Mercury for a Fulbright Fellowship in Denmark; he later served as director of the Rodgers and Hammerstein Recording Archives at Lincoln Center. In the fall of that year, Harold Lawrence, who had been director of recorded music at WQXR, the radio station of The New York Times, joined Mercury's classical division.

An abstract entity like a record label is not usually known to have a "personality," but, with its own immediately recognizable sound, its unusual approach to repertoire and its close relationship with its artists, the Mercury Living Presence catalog was an exception to the rule. This would not have been possible without the label's continuity of personnel and working methods over the years. The predictably high quality of each new Living Presence release added to its strong profile.

The emergence of the Living Presence catalog aspart of an international label created new opportunities for recording abroad. In the summer of 1956, the Mercury recording team traveled to England for the first time to make recordings with the Hallé Orchestra (Manchester) and

The Mercury recording van on location at West Point

the London Symphony. A highlight of its sessions with Sir John Barbirolli and the Hallé Orchestra was the world-premiere recording of Vaughan Williams's Eighth Symphony, recorded in association with Mercury's British affiliate. In London, Antal Dorati conducted the London Symphony in the first of a ten-year series of Living Presence recordings with that orchestra. Dorati is generally credited with having been responsible for the LSO's artistic resurgence in the 1950s and 1960s as England's foremost recording orchestra.

The van's interior

Most of Mercury's recordings with the London Symphony were made in Watford Town Hall, outside London. With its large auditorium and removable seats on a hardwood floor, the hall was an ideal setting for Living Presence recordings. Using the stage only for choral forces, the orchestra was deployed on the floor with three microphones suspended along the frontal area of the ensemble. The recording director and engineer were free to shift or raise instrumental sections as needed. As in all Living Presence sessions, the height and angle of each of the three microphones were extremely critical since an adjustment of inches could change the musical balance. These microphone adjustments were carried out by the Mercury technical team using ropes, poles and pulleys. After the elusive focal point for each of the three microphones was determined, placement diagrams were drawn not only of the microphone positions, but of the exact location of each instrument and section, including the height of platforms for the winds, for example, and the presence (if any) of tarpaulins on the floor for resonance control.

Gina Bachauer on Mercury LP

Since the early Fifties, all of Mercury's Living Presence location recordings, both in the United States and abroad, were taped using a recording truck containing tape machines, monitor loudspeakers, microphones, amplifiers and enough audio and power cables to reach the most remote positions in a church, hall or even on a battlefield. This mobile recording "studio" was the heart of the Living Presence recording system, since its tape machines and speakers were identical to those which would be used later in the mastering process, thus guaranteeing the consistency of sonics that gave the label

Wilma Cozart and musical supervisor Clair van Ausdall follow scores at a session.

its distinctive character.

An example of the care which the Mercury team lavished on its location recordings was the ongoing ingenuity exercised by both Bob Fine and associate engineer Robert Eberenz in designing and expanding the recording truck's equipment and keeping it in perfect working order. To combat condensation caused by foggy nights in London, microphone capsules were kept heated and the AC generators kept running continuously for the sake of the tube equipment. For its recordings at the Eastman Theatre, special dedicated lines were run from the hall to the garage on Swan Street (where the Mercury recording van was parked) to avoid radio frequency interference.

The years 1957-64 saw a dramatic expansion of the Living Presence catalog. In Detroit, Mercury added two new sites to its list of recording venues: the acoustically resonant Old Orchestra Hall (now restored and, for a second time, the home of the Detroit Symphony) and the Cass Technical High School Auditorium, where Paul Paray taped some of his best-selling Mercury performances. In Rochester, Mercury continued its ambitious program of recording works by American composers and ventured into the "pops" repertory. In Vienna's famed Konzerthaus, Mercury recorded the Philharmonia Hungarica, a newly formed orchestra made up entirely of refugees of the Hungarian Revolution of 1956. This orchestra's performance of Respighi's *Ancient Airs and Dances* remains one of Mercury's most highly acclaimed and best-selling albums. In Paris and New York, Mercury recorded the legendary French organist, Marcel Dupré, in works closely associated with his long and distinguished career, including the music of Franck, Widor and Messiaen in the historic Church of St. Sulpice (Paris). And, following an electrifying Bartók concert in Carnegie Hall by the Minneapolis Symphony, Antal Dorati

and violinist Yehudi Menuhin recorded an authoritative performance of the *Violin Concerto No. 2*.

Harpsichordist Rafael Puyana continued the tradition of his teacher, Wanda Landowska, whose pioneering efforts led to the modern interest in the harpsichord and in three centuries of literature for this instrument.

Pianists Byron Janis and Gina Bachauer focused on the repertory they knew best, including some of the most popular and enduring Nineteenth- and early Twentieth-century concertos and solo works.

Janos Starker's mentors, from Bartók, Kodály and Fritz Reiner, helped shape the career and musical philosophy of this extraordinary artist, recognized throughout the world as one of the great virtuoso cellists and, indeed, one of the greatest musicians of the Twentieth century.

Another important technical advance for the Living Presence catalog was the addition of 35mm magnetic film technology to the Mercury sound. It was Bob Fine who encouraged its use by the Living Presence team. Naturally attracted to the new medium because of his film recording background, Fine regarded 35mm magnetic film as a significant breakthrough because it made possible greater clarity, dynamic range and transient response than conventional tape and virtually eliminated tape hiss.

The new technology was used to full advantage in Mercury's monumental Civil War project, which was especially created, designed and executed on 35mm magnetic film. The final composite of Pickett's Charge in the sonic re-creation of the Battle of Gettysburg contained 93 separate tracks, synchronized with all other tape sources. Westrex 35mm film recorders

were incorporated into the permanent Living Presence recording setup in 1961 and transported to London that year and to Moscow in 1962 for the Russian expedition.

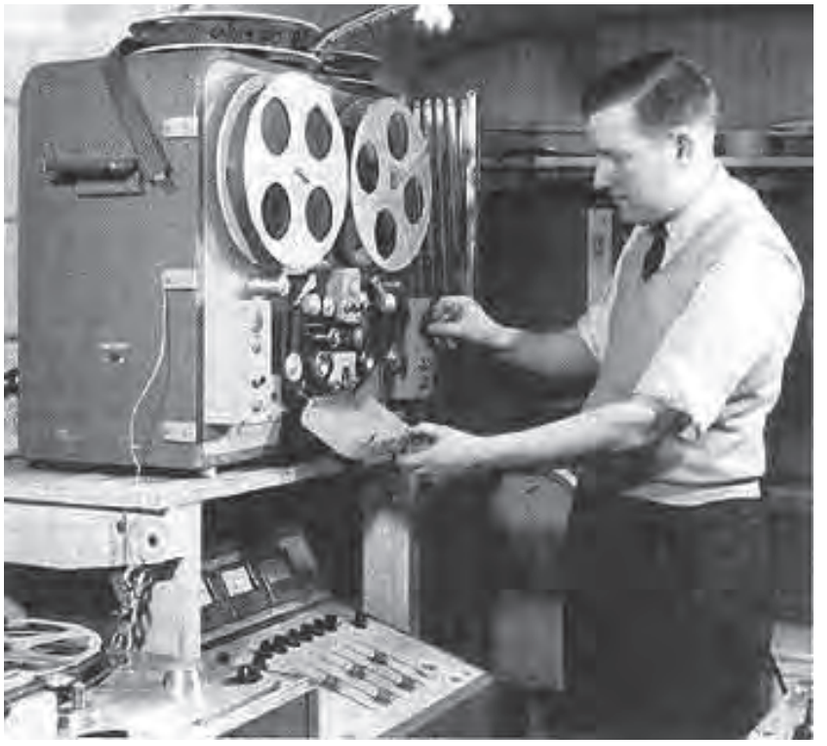
In 1961, Mercury Record Corporation was sold to Consolidated Electronic Industries Corporation, an American branch of Philips Incandescent Lamp Works, the giant electrical firm based in The Netherlands. The momentum of the classical division kept up its enterprising recording programs at home and in Europe and took over handling Philips classical releases in the United States as well. In the summer of 1961, Philips asked the Living Presence team to record Sviatoslav Richter and the London Symphony conducted by Kyril Kondrashin in the Liszt Piano Concertos, using the 35mm magnetic film technique, for its initial release in the United States. (Philips classical recordings had been previously released on the Epic label in the United States.)

Harold Lawrence working on Strainsky's Sacre du Printemps

In 1964, Wilma Cozart, who had been made a vice-president of Mercury early in 1956, resigned from the company to devote full time to raising a family. (She and Bob Fine had married in 1957.) Upon her departure, Harold Lawrence, who had served as musical director on most of the sessions, was appointed to handle the Mercury catalog. Clair van Ausdall, who had joined the Mercury staff in 1958, was to handle the Philips label. Bob Fine continued to act as technical consultant for the Living Presence recordings, while contractual commitments made by Cozart to the orchestras and solo artists in the Mercury classical roster were fulfilled. The last Living Presence orchestral recording was made in San Antonio, Texas, on November 13 and 21, 1967, when the San Antonio Symphony and the Romeros performed guitar concertos by Vivaldi and Rodrigo. Harold Lawrence (who left Mercury the following month to become general manager of the London Symphony) was the recording director and Robert Eberenz was recording

engineer. "We stretched the technology to its limits and spared no effort in trying to capture the true sound of the performance at the session and on the record," said Wilma Cozart Fine, referring to the philosophy of the Mercury Living Presence recording technique.

Critic Richard Freed, when reviewing the first Living Presence CDs in *The New York Times*, summed up the special relationship between Mercury and its recording artists in this way: "If the performances they recorded exude the vitality generally associated with live events rather than studio sessions, it may be because [the artists] responded to the twin stimuli of the sheer vividness of the sound provided for them and the demonstrated respect for their own authority."



Robert Eberenz at 35mm film machine in Mercury van

The Civil War, Its Music and Its Sounds

The idea for Mercury's monumental project to record the music and sounds of the Civil War was born in a hotel room in Gettysburg in 1956. Frederick Fennell had made the pilgrimage to visit the battlefield and was reading himself to sleep with W.C. Storrick's *The Battle of Gettysburg* when he came across this entry from the diary of Lt. Col. Arthur J.L. Fremantle, a British observer with Lee's forces:

"When the cannonade was at its height, a Confederate band of music, between the cemetery and ourselves, began to play polkas and waltzes, which sounded very curious, accompanied by the hissing and bursting of the shells."

Gettysburg

At these words, Fennell leaped from the bed, dressed and went out into the moonlit field to try to locate the exact spot where the Confederate band had played. As he sat on one of General Longstreet's cannons, his mind raced with the

Frederick Fennell

speed of a solid-shot projectile. Why not re-create the music of Civil War bands, using authentic period instruments?

Fennell approached Howard Hanson, director of the Eastman School of Music, with his idea. Hanson enthusiastically endorsed the project and Fennell plunged ahead.

The first priority was to identify the Confederate band that Fremantle heard on the second day of the Battle of Gettysburg. For months, Fennell searched through history books, periodicals, Civil War studies and regimental records of the Confederacy. He struck pure gold when he found a reprint of a speech given by a member of the 26th North Carolina Regiment Band. There was no doubt that this was the band referred to in Fremantle's diary.

Finding musical parts for the 26th North Carolina, however, was almost as big a challenge to Fennell as Indiana Jones's search for the lost Ark. Not surprisingly, there were no printed scores. Fennell observed in his extensive notes for the Mercury album that it wasn't until the next century that bandmasters were supplied with "more than a sometimes-cued one-line cornet part." The original Confederate band parts of the 26th were in varied condition. One had a hole through it, probably caused by a Minié ball during a battle. Others were faded so badly that Fennell had to decipher where the staves and the bar lines were. And the many different musicians who copied the music into the individual band parts made lots of mistakes. After struggling with the often illegible parts, Fennell finally arrived

Fennell demonstrates over-the-shoulder position of horn

at a point where he could test what he'd transcribed.

He invited six Eastman Wind Ensemble players to his studio to read through the forty tunes he had written out. Errors were fixed as they turned up. Fennell prepared his final band scores from the tapes he recorded at this session.

The musicians of the 26th performed a dual function, Fennell learned, which may account for the amateur-looking parts he found: 'They played when it was appropriate for them to do so, cheering the troops in camp or on the march. They served under the surgeon, and their military duties were confined to that of field hospital corpsmen."

He had a much easier time with the Union band parts of the Third New Hampshire Regiment, which was formed in 1861 and spent the war years in the Port Royal sector of South Carolina after a Federal expeditionary force landed at Hilton Head and established a permanent garrison there.

Armed with these historic manuscripts, Fennell got to work ferreting out the authentic brass instruments played by Civil War bands. He found most of them in private museums and instrument collections. These horns were designed so that their bells were pointed back to deliver their sounds to the troops marching behind them.

Over-the-shoulder brass instruments were an outgrowth of rotary valve horns which began to be manufactured in Germany and Austria in the early Nineteenth century. An American brass maker, Allen Dodsworth, copied the European designs and in 1838 "invented" a family of conical-bore rotary valve brasses whose bells pointed back over the left shoulder of the player. The Dodsworths reached their peak during the Civil War when

regimental bands North and South used them on parade.

Fennell made a few concessions to practicality in reconstituting his Union and Confederate marching bands. Since there wasn't any appreciable difference in sound between 1860 and 1960 clarinets, he used contemporary instruments. He also decided not to use period fifes as the stretches needed to cover the open holes in the old instruments are simply "too demanding." So he selected piccolos instead.

The job of restoring the antique instruments to playing condition was entrusted to a horn-playing member of the Eastman Wind Ensemble.

There was a dramatic difference between the Confederate orchestrations and those of the Union bands. The 26th North Carolina was made up of over-the-shoulder brass, with no drums. The Port Royal band was a far cry from the simple musical style of their Confederate counterparts. The larger Federal ensemble included 3 piccolos, 4 clarinets, 17 over-the-shoulder horns and 2 drums,

"Reactivated" Civil War Band recording in Dr. Fennell's heterodox arrangement

small and large. Fennell contends that there is not one note of cymbal music in the books of any Civil War band. Historical photographs bear him out.

The 26th North Carolina scoring produced a plain, naive, sound. Hearing "Dixie" played by such a small ensemble will come as a refreshing surprise to listeners familiar only with the full band or orchestral versions turned out by Hollywood arrangers. The performance on this Mercury Living Presence recording (432 591-2) generates a kind of excitement far beyond the number of players.

Fennell observes in his entertaining and informative program notes that the Confederacy's unofficial anthem was actually written by a Northerner, Daniel Decatur Emmett, for a New York minstrel troupe. And it was to be sung and danced by

Wilma Cozart at Gettysburg:
Everything under control

the black members of the troupe as "the grand opening number." A Confederate general appropriated the rousing song and gave it a new (secessionist) set of lyrics.

The rest of the repertoire of the 26th North Carolina consisted largely of hymns, marches, sentimental ballads and quicksteps.

The Port Royal Band's music was more cosmopolitan. Apart from such home-grown products as "Hail to the Chief," "Hail Columbia" and "Cape May Polka," the larger band drew much of its material from Europe, including medleys from operas like Weber's *Der Freischütz* and Verdi's *Un Ballo in Maschera*, Strauss waltzes and the stirring "La Marseillaise."

In addition to the authentic sounds of these reconstructed bands, Fennell devoted the rest of his Civil War musical survey to marching tunes for fifes and drums and cavalry bugle signals.

Fennell discussed the project with Mercury Records from the start. On October 31, 1960, after four years of planning, Fennell and the recording team began to put the pieces together. The Eastman Wind Ensemble assembled on the stage of the Eastman Theatre in Rochester with their lovingly restored period instruments.

It was quite a sight! With his back to the exposed bricks of the Eastman Theater (the orchestra shell had been removed), Fennell looked out over what was probably the strangest deployment of instru-

ments in recording history. The reeds were placed on the apron of the stage, facing the audience seats. The players were "upset" over losing eye contact with their conductor. Fennell's solution to the problem was simple: he went to the nearest auto supply house and purchased seven rear-view mirrors which he fixed to the music stands.

Unlike the reeds, the horn players faced the conductor, although the bells of their over-the-shoulder instruments pointed toward the microphones on the stage apron. The two percussionists faced each other from positions on either side of the stage. Fennell called it a "heterodox" arrangement which was his way of saying that "unorthodox" didn't quite do it justice.

Battery "B" of the 2nd New Jersey Light Artillery:
…Cannons aimed at a point not too far below the microphones

Recording mounted troops and caissons. Dr. Fennell (r.) looks on.

The music sessions all took place in December of 1960. But the recording project as a whole actually began in Gettysburg, where the sounds of the Battle were re-created. Drawing on its experience with period weapons (including Napoleonic bronze cannons and Wellingtonian muskets), the Mercury crew decided to add to its recorded arsenal. With the help of Gerald C. Stowe, curator of the Museum of the U.S. Military Academy at West Point, and now military adviser to the project, Mercury assembled an impressive array of battle weapons.

All the firing was recorded on 35mm magnetic film recorders and half-inch three-track tape machines. In addition, Mercury staged cavalry charges on the

historic site. The cannons were set up across the lower end of the battlefield, with engineer Bob Fine's custom-designed recording van a safe 300 yards away. The three 201 mikes were placed on 15-foot poles, facing the firing line. Members of Battery "B" of the 2nd New Jersey Light Artillery Unit rammed wads of water-soaked paper down the muzzles of the cannons, which were aimed at a point not too far below the microphones.

Power for the recording equipment came from a special line erected on the highway, half a mile from the truck. Every foot of audio cable that the chief engineer could lay his hands on had been brought to the battle site. The microphones were placed on fishpole booms, tall wooden posts or suspended from clusters of heavy-duty balloons, according to the sounds being recorded. Four Civil War cannons a 10-pound cast-iron Parrott, a 3.67 bronze field gun firing a 12-pound James projectile and two 12-pound Napoleon bronze gun-howitzers were recorded firing repeatedly, singly and together.

The effects tracks included more than cannonades. There were gun crews plunging rammers into muzzles, the clip-clop of horses' hooves rumble of caissons, horses neighing, whish of sabres, rattle of canteens and frying pans in a mess kit, Rebel shouts, firing of sidearms, the cocking of a hammer on a Colt .44 or a Remington revolver, the clatter of rejected cartridges, the lever action of a single-shot Sharp breechloader, the fitting of a bayonet on a rifle, the rapid fire of a 7-shot Spencer repeating rifle (the only rapid-fire repeating rifle used in the Civil War); each played a key role in constructing the sound-effects mix.

During the all-day session, Bob Fine, holding a microphone boom over a Remington-firing Battery "B" sergeant, said: "When I get through with these tapes, they'll sound like an entire division."

The task of editing the music and sound effects of the Battle of Gettysburg alone was formidable. Over 1,500 shots from authentic Civil War weapons were combined with music, narration and sound effects, using 93 separate 35mm magnetic film tracks, to create this sonic documentary.

Mercury released "The Civil War, Its Music and Its Sounds" in two deluxe albums of two LPs each, one in the colors of the Confederacy, and the other in the Union colors. The lavishly illustrated booklet accompanying each album featured an 8,000-word article by Frederick Fennell on the making of the recording, reproductions of Civil War prints and drawings, photographs of all the period instruments used in the recording, and photographs of the site of the recording taken on the Gettysburg battlefield, including shots of the reactivated Civil War unit, Battery B, 2nd New Jersey Light Artillery, dressed in meticulously woven period uniforms modeled after the original Battery B which had fought under Joseph Hooker at Chancellorsville and under George Meade at Gettysburg.

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Bob Fine, Wilma Cozart, and Harold Lawrence after a synchronisation session. All tape and film stacked in front of them was necessary for this one session.

Mercury Living Presence Goes to Russia

Four years in the planning, the Mercury Living Presence sessions in Moscow in the Spring of 1962 made recording history. For the first time ever, an American team of recording engineers and musical personnel was given permission to set up operations inside the Soviet Union. During a memorable ten-day period, the Mercury crew, accompanied by four-and-a-half tons of the latest Western equipment, recorded the equivalent of five LPs with some of Russia's leading orchestras and musicians, including collaborations with the American pianist Byron Janis, who had been invited to return to the Soviet Union for his second major concert tour.

Working closly with Wilma Cozart (Mercury's vice president and director of the classical division), and with Irving B. Green, president of Mercury, Brice Somers, director of the label's international division, arranged agreements with no fewer than five different Soviet government departments. The negotiations were complex and difficult, and seemed almost as protracted as a round of nuclear disarmament discussions. On at least one occasion, the sessions were punctuated by

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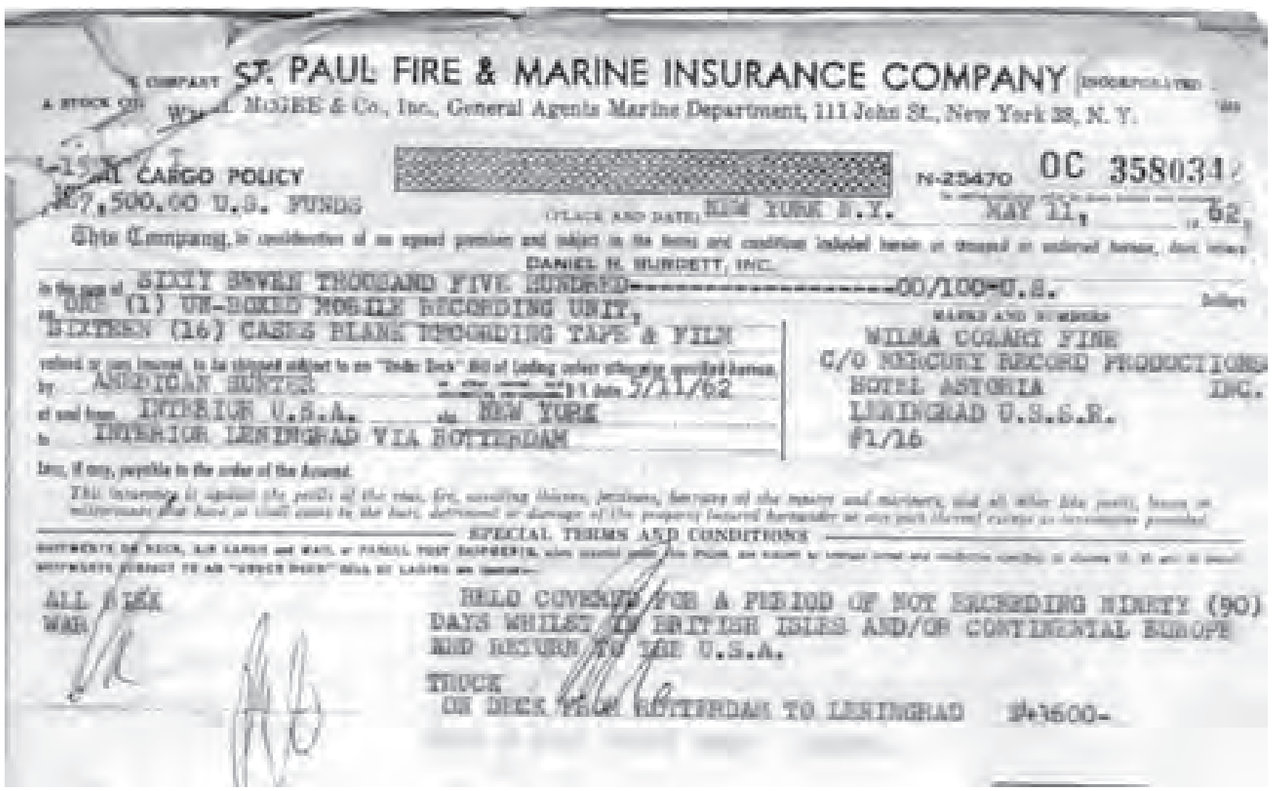

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Soviet negotiators calling out for "Vodka, more vodka!" and "We're out of vodka!"

Talks continued even after the Mercury team had arrived in Moscow, with Cozart making daily treks to the Ministry of Culture for further negotiations that lasted for hours, stopping only to allow her to taxi to the Tchaikovsky Conservatory for the start of a recording session.

At first, the Russians were not enthusiastic. They were intrigued by the idea of a series of recordings being made which would combine top classical talent from both the United States and the Soviet Union, but they pointed out that they possessed well-equipped studios and engineering facilities of their own and could easily produce the actual recordings themselves.

Bob Fine in conversation with Moscow police officer

Curious Russians watch Mercury hoist powerlines into Tchaikovsky Conservatory

Among the elements that tipped the scale in Mercury's favor was the fact that the American company planned to utilize 35mm magnetic film, an innovative technique unheard of inside the Soviet Union. The Russians' appetite was definitely whetted.

Finally, the 1958-1962 negotiations came to a successful conclusion. Mercury immediately dispatched its fabled maroon-colored mobile recording truck by ship to Rotterdam, where it was transferred to the Russian freighter, Pulkova, bound for the closed port of Vyborg. From there it was transported by rail first to Leningrad and then to Moscow, where it arrived on June 8 with only hours to spare before the marathon recording enterprise was scheduled to get under way.

The van's gas tank having been drained for its long journey from New York, the Russians siphoned enough fuel from one of their lorries for the trip from the rail yards, through the near empty streets, to the Tchaikovsky Conservatory. The truck immediately attracted the attention of a uniformed policeman and a cluster of Soviet onlookers as it drove along Red Square, past the swirling domes of St. Basil's Cathedral. The encounter puzzled the officer, but he sent the van on its way after a cursory inspection of its "papers."

Driven by engineer Bob Fine, the truck arrived at the Great Hall of the Tchaikovsky Conservatory where all the recordings were to take place. Fine, Wilma Cozart, Harold Lawrence and Robert Eberenz moved into the hall and were met by a group of Russian technicians, dispatched by the State recording company to assist the Americans. High on the list of technical priorities was the matter of laying down power and audio cables from the hall. One set was threaded to the recording truck, which contained Ampex tape recorders, Westrex 35mm magnetic film machines, McIntosh amplifiers, Ampex speaker-amplifiers and assorted electronic

Mercury van (with Bob Fine) at Red Square in Moscow

gear. A second set of cables was sent to a recording studio located on the fourth floor of the Conservatory, which was to be used as a control room.

The Russian technicians were amazed to learn that Mercury intended to deploy only three microphones (its Telefunken 201s) for the entire recording project. All Soviet sessions were recorded using multi-microphone techniques and multi-channel mixing consoles. They were also fascinated by the unorthodox idea of recording with 35mm magnetic film.

The Russians were friendly and cooperative, although Bob Fine encountered resistance from the only female Soviet technician. When he reached out to help her lift a heavy boom, she removed his hand firmly and said in English: "In Russia, women are equal!" The Slavic feminist was Raisa Eisenstein, daughter of the legendary movie director Sergei Eisenstein, of Alexander Nevsky fame.

Bob Fine and Russian technician preparing for another recording session

The Great Hall of the Tchaikovsky Conservatory is justly renowned as one of the world's finest. But unlike halls such as the Concertgebouw of Amsterdam, whose hardwood floor can be cleared completely for recording, the seats in the Great Hall were nailed permanently to the floor. This posed no problem, however, since the Hall's stage was spacious enough to accommodate the largest orchestral score on the recording schedule: Prokofiev's Third Piano Concerto.

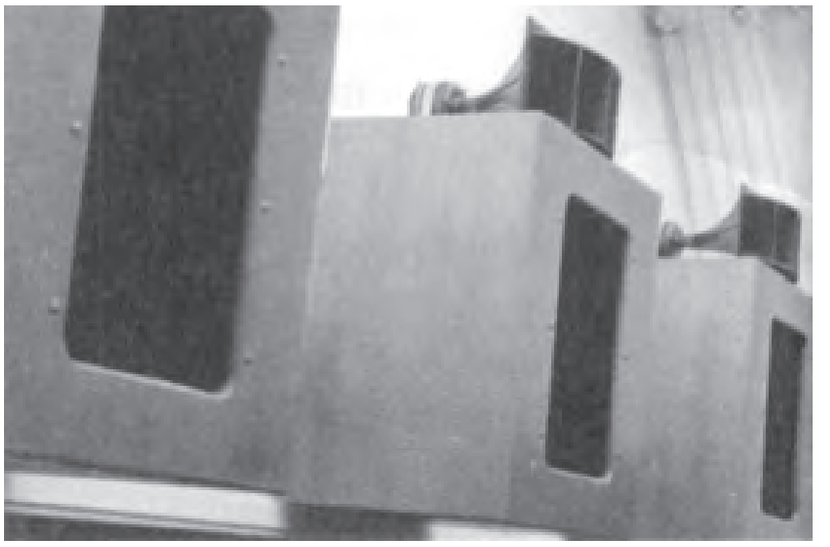
Parked at the front courtyard of the Tchaikovsky Conservatory, one of the city's most popular buildings, the Mercury mobile recording van understandably attracted curious onlookers. Muscovites poked their heads inside the truck, gaping at the unfamiliar Western equipment.

As with all other Mercury on-location recordings, three Altec Voice of the

Theatre louspeakers were installed in the fourth-floor control room. These speakers had seen service in recording venues throughout the world, from Minneapolis to Milan, and from Carnegie Hall to the Konzerthaus in Vienna. They had even been carried hundreds of feet up a narrow spiral staircase in the Church of St. Sulpice in Paris to reside in an abandoned chapel in the church tower.

Use of the same recording and playback equipment for all its sessions, as well as for its mastering sessions back in New York, enabled Mercury to achieve remarkable consistency over the year, and to maintain its distinctive sound and recording image of the original recorded performance.

But these monitor speakers, along with microphones, tape and film recorders, and amplifiers, were designed to work with the American voltage of 120, not with the higher Russian voltage available in Moscow. Engineer Fine discovered this shortly after the start of the first recording session when he found the film recorders badly overheating. Over the intercom speaker, he announced that he was having



Mercury's three Altec Voice of the Theatre loudspeakers

technical difficulties and shut down. An inventor at heart and by profession, he quickly devised a novel plan to siphon off the extra voltage. He collected as many light bulbs as he could find and strung them together like the lights on Waterloo Bridge. The solution was totally effective, and decorative.

Waiting inside the hall for Fine's announcement of "Speed!", which was to signal the start of Mercury's "Operation Moscow," were pianist Byron Janis, conductor Kyril Kondrashin, and the members of the Moscow Philharmonic. Twenty-six days before, in this very same hall, Janis had opened his second tour of the Soviet Union by performing three

Byron Janis in concert

major piano concertos in a single concert with the same orchestra and conductor. The works were Prokofiev's *Piano Concerto No.3*, Rachmaninoff's Piano *Concerto No.1* and the Schumann Concerto. The atmosphere in the Bolshoi Zal (Great Hall) of the Tchaikovsky Conservatory that evening was electric as the capacity audience called Janis back to the stage repeatedly, tossing bouquets of roses while stamping their feet and acclaiming him with their distinctive rhythmic applause. No one wanted to leave the hall. Finally, Janis had a quick word with Kondrashin; the orchestra musicians turned some pages and Janis began playing the third movement of Tchaikovsky's First Piano Concerto, provoking thunderous applause from an ecstatic house.

Among the music lovers who pressed their way into the confined space of the artist's dressing was Lina Prokofiev, the composer's widow, who said: "I was deeply moved. It was breathtaking. Byron Janis played with fantasic inspiration."

It was no surprise that Mercury decided to record two of the three concertos (Prokofiev's Third Concerto and Rachmaninoff's First) which Janis had performed that memorable evening. For a record producer, all the ingredients were there for success: the artists had rehearsed the works to be recorded, ironed out interpretive details and then performed the works in concert.

The blazing reception that greeted their efforts was an artistic bonus. By the time they rejoined each other on the evening of June 8, they were like thoroughbreds waiting at the gate for the starting pistol.

From the lyrical opening clarinet solo of the Prokofiev Third Concerto to what the composer described as the "caustic

Russian piano technicians preparing the Janis recording in Tchaikovsky Conservatory

humor" of the finale, with its relentlessly brilliant coda, it was apparent that the sessions has fulfilled the exciting promise of the May 13 concert. The press later confirmed it.

For the next ten days, working mostly from 11 p.m. to 3 a.m., this small enthusiastic army of musicians, engineers and technical personnel produced a remarkable series of recordings. Janis recorded Rachmaninoff's Piano Concerto No.1 to complete the Prokofiev-Rachmaninoff album and then joined conductor Gennadi Rozhdestvensky and the Moscow Radio Orchestra to tape the Liszt Concertos. In addition to his work with two orchestras, the indefatigable 34-year-old pianist recorded two solo recitals. More-over, the renowned Borodin Quartet recorded Shostakovich's Fourth and Eighth String Qartets.

But that wasn't all. On the morning of June 13, stagehands unloaded a collection of large, odd-shaped instrument cases from a van which had been parked near the Mercury recording truck, while musicians were arriving at the stage entrance carrying smaller cases. The schedule called for a recording by one of Russsia's most celebrated balalaika ensembles, the Osipov State Russian Folk Orchestra. Not having been given specific details, Wilma Cozart expected possibly 15 to 25 players and was surprised to see the long procession of musicians and stagehands moving into the hall. By the time they were all assembled in their

places, the musicians completely filled the stage all 80 of them.

There were domras (small stringed instruments with rounded soundboards), gooslis (plucked instruments), shepherd's horns a yard long and, of course, balalaikas, Russia's best-known folk instrument, in a variety of sizes, up to the giant basses with their characteristic triangular soundboards. Other instruments had been added to traditional folk orchestras over the years: accordions, piccolo, timpani and assorted percussion.

Byron Janis recording. The sound baffle to his left is upturned poduim !

At the time, Russian folk orcestras were little known on records outside the Soviet Union. Mercury's recording changed all that.

Vitaly Gnutov, Osipov's conductor for ten years, took to the recording environment immediately. His players were completely familiar with all the repertory to be recorded, having performed these attractive works on extensive tours throughout the Soviet Union and in Eastern Europe; they tossed off virtuosic passages with total self-confidence. Upstairs in the control room, Gnutov and members of his orchestra listened to playbacks in rapt attention, admiring the vivid clarity of the Mercury recording.

The final Moscow recording session (with the Borodin String Quarter) ended late in the night on June 17. The following day, the Mercury recording truck was sent on its way to Leningrad, bound for London, where a month-long series of recordings had been scheduled with

the London Symphony. Meanwhile, the Mercury team left for the Moscow Airport with some very special accompanied baggage: hundreds of pounds of magnetic film and tape, which were already being edited 16 hours later in New York!

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How about a truck load of balalaikas? The Osipov State Russian Folk Orchestra has arrived

GINA BACHAUER (1913-1976)

At the age of five, Gina Bachauer was taken by her father, a Greek businessman, to attend a recital by the German pianist and pupil of Liszt, Emil Sauer. "It was the first recital I had ever heard," she recalled. "When we left the theater, I told my father that playing a piano is what I will do in life. I will become a pianist!" Struck by her determination, Mr. Bachauer bought a piano for his daughter and arranged for her to take lessons, eventually enrolling her in the Athens Conservatory. She gave her first recital at eight and won the Gold Medal upon graduating at sixteen from the Conservatory.

The gifted teenager continued her studies in Paris, where she studied with the great Alfred Cortot. While she found much to admire in the French master, her true inspiration came from meeting and studying with Sergei Rachmaninoff, who became both her mentor and teacher.

Bachauer made her professional debut with the Athens Symphony under the baton of Dimitri Mitropoulos, who became her lifelong friend. Stranded in Egypt at the outbreak of World War II, Bachauer gave over 620 concerts and recitals for the Allied troops, playing in hospitals, military barracks and even on the battlefield under a blazing sun. During the German occupation of her native Greece, Bachauer's entire immediate family was killed.

After the war, she traveled to England where she hoped to establish a new career. While in London, her husband, who had remained home in Greece, died suddenly. The tragic news, combined

with her failure to secure a single engagement in two months, induced her to think seriously about returning to Athens. But a call from the New London Orchestra was to dramatically affect her professional and personal life forever. There was a last-minute cancellation. Would Bachauer perform the Grieg Concerto at the Royal Albert Hall on January 21, 1946, with Alec Sherman conducting? Bachauer agreed at once.

Ignorant of her reputation on the Continent, Sherman asked the Greek pianist to audition for him. He was totally unprepared for what he heard. A packed hall confirmed the conductor's impression; Bachauer was given a standing ovation, echoed the following days with glowing "notices" in the London press. Overnight she became an international celebrity. Two months to the day after her London debut, she and Alec Sherman were married.

It is difficult to imagine less auspicious circumstances surrounding Gina Bachauer's U.S. debut on October 15, 1950. Only a handful of people turned up for her Town Hall recital in New York. Told that the New York critics were "terribly severe," Bachauer spent an anxious few hours waiting to read the early editions of the daily newspapers. She needn't have worried; the reviews were everything she could have asked for. Her American career was assured. Bachauer did not confine herself to the more delicate piano repertory. She played the biggest works there are Brahms, Rachmaninoff, Beethoven concertos with a wealth of tone and bravura.

In 1979, the Gina Bachauer Scholarship Fund for gifted young pianists was established at the Juilliard School. Despite a schedule of over one hundred concerts a season, she always found time to hear students wherever she performed, to offer advice, financial aid, even psychological guidance. Through the Scholarship Fund, whose recipients are selected by an annual competition at Juilliard, the name, artistry and humanity of Gina Bachauer will be perpetuated by future generations of aspiring pianists.

GINA BACHAUER records for Mercury Living Presence

Less than an hour into her first Mercury recording session on July 5, 1962, Gina Bachauer's husband, Alec Sherman, relaxed noticeably. Balances had been adjusted between orchestra and piano, and within the orchestra itself. The Mercury team was ready for the first take of Beethoven's "Emperor" Concerto. Apparently oblivious of chief engineer Bob Fine marking the final microphone positions, the ring of the intercom telephone and the voice over the loudspeaker ("Gentlemen, may we have a tuning, please?"), Bachauer worked intensively on a passage in the first movement.

In the monitor room, Sherman observed everything with a wary eye, while puffing on a Churchill-sized cigar. But he was now satisfied that the recording team seemed to have everything under control.

Conductor Stanislaw Skrowaczewski raised his baton. "Stand by, please," came the announcement over the hall speakers. Sounds of chairs being shifted, rustle of pages turning, a fragment or two of phrases in triple-speed from a string player here and there, then silence. "Take One!"

After a complete run-through of the first movement, conductor and soloist walked to the control room to listen to the playback. It was in the control room that the Mercury team came to know Bachauer best. More than most recording artists, she understood instinctively what the process was all about and what her role in that process ought to be. Her concentration was absolute. "Each take must have a line," she said. "But at the same time, all the notes must be heard. A recording has got to be a document of a performance, but also what the composer has actually written down."

It was not difficult to understand why everyone adored Gina. (She insisted that all her colleagues call her "Gina.") Her morale was never in doubt, and she took great pains to ensure that ours was high, too. Knowing that this was to be a two-session day and that Watford Town Hall, the recording site, lacked the amenities of modern concert halls, Gina surprised

everyone by bringing a Greek meal to the hall for the benefit of the Mercury recording team.

Other keyboard artists may frown, scowl and grimace in pain while listening to playbacks. Gina, on the other hand, needed no stroking. After a particularly grueling series of takes of Stravinsky's piano version of Three Scenes from *Petrouchka*, we all congratulated her as she entered the control room of Fine Recording Studio A in New York, where the recording was taking place. "You were magnificent," we said. "I am dead,," she replied. "Now let us get on with this catastrophe."

Asked why she never seemed to lose her patience, Gina said in her pronounced Greek-inflected English: "Darling, you should have been with me in Australia when I was videotaping these same scenes from *Petrouchka*." The incident took place in the Australian Broadcasting Corporation studios. Gina had just completed a full take when the producer asked her to play it again. "But why?" she inquired, mopping her brow under the harsh television lights. "Miss Bachauer, you must do it again. You see, you were not smiling," the producer explained. "SMILE! How can I smile when I have to play this incredibly difficult work? Look at these octave passages. (Gina illustrated her point.) How can anyone smile playing this?" The producer then offered this helpful suggestion: "Perhaps you can play the top line only, if it will make it easier for you."

The Australian producer was undoubtedly the only person who ever had to ask Gina Bachauer to smile. To all others, she radiated joy, affection and inspiration.

Harold Lawrence

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ANTAL DORATI (1906-1988)

The great violinist Yehudi Menuhin described his friend Antal Dorati as "a musician too complete to be labeled simply a conductor or a composer or a pianist ...." He was all of those things, and much more. A man of enormous vitality and protean gifts, Dorati occupied a special place in the world of music: orchestra builder, ballet conductor, champion of contemporary composers and prolific recording artist. And as a visual artist, Dorati's sketches and water-colors display yet another facet of his extraordinary life.

Born of musical parents in Budapest, Dorati's career emerged quickly. He was the youngest student in the history of the Budapest Academy of Music to earn a degree. During these early years, he became a pupil of Bartók and Kodály. Like most of the great conductors of the first half of the Twentieth century, he received his basic training in the opera house. At eighteen, he made his conducting debut at the Budapest Royal Opera and went on to conduct in opera houses in Dresden and Münster.

In 1933, Dorati gave up his opera career to turn to a field that was to dominate his musical life for the next eight years. He became conductor of the Ballet Russe de Monte Carlo, a post that took him on tour throughout Europe, Australia and the United States. During these years Dorati nevertheless found time for guest conducting engagements. In 1937, he made his U.S. conducting debut with the National Symphony Orchestra. In 1941,

he was appointed music director of the American Ballet Theatre.

In 1945, Dorati entered a new phase of his versatile career. He became musical director of the Dallas Symphony, which was being revived after a stormy period of inactivity. He wasted no time in building a new orchestra, traveling over 8,000 miles to recruit players. Within a month, he had the musicians he wanted and he launched a memorable first season. Among the players he enlisted during the Dallas years was the great cellist János Starker, who came to the United States to serve as principal cellist in the Dallas years was the great cellist János Starker, who came to the United States to serve as principal cellist in the Dallas Symphony. The new orchestra created audiences through imaginative programming, tours, radio broadcasts and recordings. Attracted by the first-class standards achieved by Dorati, RCA Victor contracted the orchestra and its music director to make two major recordings: Glazunov's *The Seasons*, and Bartók *Violin Concerto No.2*, with Yehudi Menuhin as soloist.

His four years in Dallas (1945-49) brought Dorati national recognition as a master orchestra builder, which undoubtedly was an important factor in the decision of the 42-year-old Minneapolis Symphony to invite Dorati to become its music director in 1949, succeeding Dimitri Mitropoulos.

Dorati's appointment lasted ten years and was one of the most productive in the orchestra's history. Dorati soon transformed the Minneapolis Symphony from a respected but quiescent ensemble into a dynamic, forward-looking virtuoso group. He took the orchestra on tour throughout the United States as well as Europe, presented special concerts for young people, introduced premieres of contemporary works to his audiences and created an innovative art project linking other cultural activities with music. Although the Minneapolis Symphony had previously appeared on records, it was not regarded as a leading recording ensemble. Its new music director was keenly aware of the importance of electronic media in the growth of a symphony orchestra and was delighted when Mercury Records and Wilma Cozart (the former Dallas Sym-

phony musical administrator) proposed an exclusive recording agreement with the orchestra. The first Mercury Living Presence sessions took place in Minneapolis April 1952. During the following nine years, Dorati recorded over 100 titles for the label, including the legendary *1812 Overture*, which received the record industry's Gold Record Award for sales of over one million dollars.

During his years in Minneapolis, Dorati filled frequent guest conducting engagements in the United States and abroad. In England, he began an association with the London Symphony Orchestra, London's oldest orchestra. The LSO was going through a difficlt period in the mid-Fifties. The orchestra had some excellent musicians, but as an ensemble it lacked cohesion. Dorati correctly sensed that the orchestra was ready for a dramatic turnaround. In cooperation with Mercury, which had just began to extend its recording activities to England and Europe, Dorati undertook a major recording program with the LSO, bringing to bear the full impact of his orchestra-building skills. Under his baton, the LSO evolved from competence to virtuosity and grew into an orchestra of undisputed world-class status.

Irving B. Green, President of Mercury Records congratulates Antal Dorati on his recording of Tchaikovsky's 1812 Overture, which passed million-dollar sales in March 1960

Impressed with his reputation as an orchestral "miracle worker," the British Broadcasting Corporation invited Dorati to become music director of the BBC Symphony in 1963. Supported by the BBC's enlightened general director, William Glock,

Dorati jolted the venerable orchestra out of its doldrums by scheduling a daunting series of concerts featuring premieres and works for large-scale musical forces.

He repeated this achievement in Sweden with the Stockholm Philharmonic (1966-70), in Washington, D.C., with the National Symphony Orchestra (1970-77), in Detroit with the Detroit Symphony (1977-1981) and in London, where he became senior conduct-or of the Royal Philharmonic (1975) and later Conductor Laureate for life.

An accomplished composer, his output includes two symphonies, other music for large-scale orchestra, a ballet, pieces for smaller instrumental ensembles and songs. During his ballet years, Dorati wrote several highly popular adaptations of other composer's works which have remained part of the dance repertoire of major ballet companies. These include *Graduation Ball* (based on the music of Johann Strauss, Jr., and Offenbach's *La Belle Hélène* and *Bluebeard*.

Less known to the general public were Dorati's uncanny gifts as a recording conductor. He was a magnificent colleague to the recording engineer and recording director, instinctively understanding the recording process and capable of translating the medium's technical demands into musical terms. Above all, he never allowed the technology to interfere with the ultimate goal of any recording session; namely, to make music of the highest order.

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FREDERICK FENNELL (1914-2004)

Speaking of his first Mercury recording, made on May 14, 1953, with the Eastman Wind Ensemble, Frederick Fennell has remarked, "I never expected to make more than one record. I just didn't think anyone would buy two of anything like this!" Eight years and 23 Mercury albums later, Fennell and the EWE had built a discography that made recording history. Not only did his Mercury LPs sell by the thousands, but one of his records, Grainger's *Lincolnshire Posy*, was selected by *Stereo Review* as one of the 50 best recordings of the Centenary of the Phonograph (1877-1977).

Born in 1914 in Cleveland, Ohio, Fennell, a trained percussionist, began conducting at the National Music Camp at Interlochen in 1931-33. "They were the three most important summers of my life," he says. In 1933, Fennell received a scholarship to the Eastman School of Music, where its director, the composer Howard Hanson, became his friend and mentor. During his first year as a student, Fennell organized the University of Rochester marching band. He later obtained permission from Hanson to transform the university band into the Eastman Symphony Band.

From the start, it was clear that Fennell had a vision for his group that went far beyond the musical scope of the typical collegiate band. In his first year as Eastman Symphony Band conductor, he scheduled 34 works, including 10 original compositions for concert band. "The ratio of original scores to transcriptions," wrote Donald Hunsberger, current Eastman Wind Ensemble conductor, "was already significant for the day."

In founding the Eastman Wind Ensemble in the fall of 1952, Fennell took his dream a step further. At that time, the literature for wind ensemble was almost totally neglected because it did not fit into the repertoire of the concert band and there was no group to play it. "There were people graduating from serious music institutions who, for example, had never played a Mozart serenade, or any of Stravinsky's marvelous wind pieces," Fennell observed. "I felt that it was time to establish a formal group which would dedicate itself to the performance of this music."

His first Mercury recording with the Eastman Wind Ensemble set the pace for a decade of innovation. Defying the conventional wisdom that a new "band" should start out with an album of marches, Fennell assembled a bold program consisting entirely of works composed specifically for wind-brass-percussion ensemble. Titled "American Concert Band Masterpieces," the album contained six world-premiere recordings of music by Samuel Barber, Robert Russell Bennett, Morton Gould, Vincent Perisichetti, Walter Piston and William Schuman. The release of this seminal recording hit the American musical scene with the force of a rim shot. The Living Presence recording, made on the stage of the Eastman Theatre, captured the sound of the 45-member Eastman Wind Ensemble with riveting clarity and ear-opening dynamic range.

In close collaboration wit the Mercury classical division, Fennell planned an ingenious series of recordings to reflect the full scope of repertoire for wind ensemble and concert band: marches by John Philip Sousa, symphonies by Stravinsky and Hindemith, band music of the Civil War, Mozart's Serenade (K. 361), traditional music for fifes and drums, music for the circus, and others, all performed by Eastman School of Music students, without any faculty members.

John M. Conly's statement was in agreement with many other critics when he wrote in *High Fidelity*: "The finesse of the band [Eastman Wind Ensemble] is without precedent in my listening experience."

Frederick Fennell celebrated his eightieth birthday in July of 1994. He is busier

than ever, conducting, teaching, writing and touring. He holds many distinguished international awards and honors, and some time ago instituted the Frederick Fennell International Young Conductor's Competition, which is administered by the John Philip Sousa Foundation.

Fennell has written: "The development of wind playing has been one of this country's greatest contributions to music performance in the first half of the twentieth century. We have unleashed a force for music making which is unparalleled in the whole history of musical art." Fennell's accomplishments and position in his field are unique, and, certainly, has legion of loyal record collectors confirm that he has been able to "transform what's on paper — a composer's vision — into something magical."

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FREDERICK FENNELL Remembers That Big Silver Horn

When I was about seven years old I became aware of the presence in our living room of a magical device which, when cranked up, made fascinating sound scome out of a big silver horn. The machine rested on top of a cabinet from which father would carefully withdraw thin, flat, black, round objects he then placed on top of another circular object that went round and round, and out of the horn came those fascinating sounds!

That cabinet elevated the big silver horn high above the direct hearing of a little boy standing about three feet tall. So, the better to hear, my father stood me on a chair, and pretty soon (I was told) I had my head all the way into that big silver-belled device. Magic emerged from it all, exposing me thoroughly at that early age to the incurable virus called recorded sound and to the phenomenon of music.

Some thirty years were to pass before, once again, I stuck my head in this time

to the 1950s version of that big silver horn: it was Robert Fine's recording and playback equipment blowing back at me the sounds I had just heard the Eastman Wind Ensemble making on the stage of the Eastman Theatre. Mercury Records had arrived to change my life completely.

Over the following decade I was to hear my way through the metamorphosis of recording technology, but, regardless of that technology, for me the critical core of the Mercury signal never strayed from that first great monaural playback. The center of the sound was born of Robert Fine's "tunnel-hearing," of his simple obsession with picking up, preserving and playing back the sound that artists produced and would recognize as theirs when they heard it.

At peace because of all of this, I was free to dream my dreams, to pour all of my musical energy and imagination into the artistic pursuit of why I was a conductor making commercial recordings in the first place. Just being able to hear so clearly and repeatedly at will what we were doing provided dimensions of artistic insight that both fed and cauterized developments. The disc became my artistic conscience as a priceless entré into the life of listeners everywhere. What we were recording was a different and vital segment of the Mercury Living Presence repertory, and to hear it, a little seven-year-old boy no longer had to stand on a chair and stick his head into a big silver horn! Mercury Records had taken care of that.

Frederick Fennell

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HOWARD HANSON (1896-1981)

Composer, conductor, teacher and director for four decades at the most important educational center of American music, Howard Hanson was born in the Swedish community of Wahoo, Nebraska (near Lincoln). He began his musical studies with his mother, a pianist, and demonstrated his precocious musical and administrative skills at the age of nine by organizing a string quarter. As there were no cellists in town he learned to play the cello so he could complete the quartet.

Young Hanson soon added composing to his skills as pianist and cellist. He described his Opus 1 as "a trio of doleful melodies, very much under the influence of Grieg," reflecting his Scandinavian ancestry. Wanting to continue his musical studies, Hanson earned enough money as a pianist in the summer of 1913 to travel to New York, where he entered the Institute of Musical Art. There he was encouraged to pursue a career as a concert pianist, but his composition teacher, Percy Goetschius, thought otherwise.

He graduated from the Institute after only one year and received a teaching fellowship at Northwestern University's School of Music. A meeting in Evanston with the president of Pacific College (San Jose, California) led to his joining the faculty first as music professor, then as Dean of the Conservatory of Fine Arts.

During his years at Pacific College, Hanson did not neglect his composing. He wrote three orchestral works, which came

to the attention of Walter Henry Rothwell, conductor of the Los Angeles Philharmonic. Rothwell invited the 22-year-old to conduct his own *Symphonic Rhapsody* at a public concert.

This invitation set the pattern for Hanson's future career as composer-conductor, for after that time all his symphonic works came to performance soon after their composition. "The opportunity of hearing my early works," Hanson wrote, "was of tremendous importance to me, in that it gave me a feeling of sureness in orchestral writing, a feeling of knowing that what I set down on paper and what 'came out' of the orchestra would be at least approximately the same ..... This early induction into the orchestral field was probably responsible for my whole-souled love of the orchestra as a means of complete emotional expression."

Two years after his conducting debut with the Los Angeles Philharmonic, Hanson submitted his fourth orchestral work, *Poem Before the Dawn*, to the newly established American Academy in Rome and won the prestigious Prix de Rome. During his three years in Rome, Hanson, like his fellow composers at the Academy experimented with non-traditional musical forms. But when Alfred Hertz, then conductor of the San Francisco Symphony, heard Hanson play the second movement of a work in progress, the "Nordic" Symphony, Hertz advised the young composer to stick to his last. "Young man," he said, "you don't have to write that other kind of music. You have *talent!*"

Howard Hanson conducting the Eastman-Rochester Orchestra during a Mercury recording session. Note the three Mercruy microphones over the orchestra

His meeting with Hertz had a lasting influence on Hanson's development as a composer. "I recognize, of course, that romanticism is, at the present time, the poor stepchild," Hanson wrote. "Nevertheless, I embrace her all the more fervently, believing, as I do, that romanticism will find in this country rich soil for a

new, young, and vigorous growth."

During his Rome years, Hanson pursued his Romantic bent, completing his "Nordic" Symphony (432 008-2), writing a tone poem, *Lux Aeterna*, and beginning one of his finest works for chorus and orchestra, *The Lament for Beowulf* (434 302-2). On a return visit to the States in 1924, he conducted the "Nordic" in Rochester, where he met George Eastman. The Kodak magnate had just endowed a music school at the University of Rochester and was searching for a director. He and Dr. Rush Rees, president of the University of Rochester, were impressed with the young Hanson and offered him the post. He accepted and took over his new responsibilities in 1925 upon his return from Rome.

The four decades of Hanson's directorship were remarkable for their achievements. Almost immediately after taking over, Hanson inaugurated an ongoing series of orchestral concerts featuring American composers and later launched an annual festival of American music which served as the stage for the Mercury series of records with the Eastman-Rochester Orchestra. A man of remarkable energy and administrative talents, Hanson built the Eastman School into one of the best-equipped and best-staffed conservatories in the world. Besides conducting his own Eastman-Rochester Orchestra in concert, Hanson was a frequent guest conductor, appearing with some of the world's greatest orchestras.

All these activities did not take him away from his composer's desk. He devoted evenings, weekends and holidays to writing new works, mostly for orchestra, including symphonies, symphonic poems, concertos, choral works and the opera *Merry Mount*, commissioned by New York's Metropolitan Opera.

Hanson thought of his Eastman School of Music as "a laboratory for composers, a place where the young composer might come and hear his works performed by a competent orchestra under conditions sufficiently sympathetic to give his

compositions a fair test." It was also the training ground for some of America's finest instrumental musicians.

In a tribute to Hanson, Frederick Fennell, wrote: "Towering above any individual facet of his many-sided contributions to the art he loved so passionately, there rises his devotion to colleagues, to the need for a hearing granted to the young composer when it was needed the most. He was extraordinarily devoted to that eternal procession of talent: the musical youth of our country."

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BYRON JANIS

The 32-year-old American pianist was accustomed to receiving fervent displays of approval from audiences throughout the United States and Europe, but the reception that greeted him on his first visit to the U.S.S.R. in 1960 took him somewhat by surprise. Not only did the Russians bestow on Byron Janis the steady, rhythmic clapping that denoted their highest praise, but they surged to the apron of the stage at the end of his recitals handing up slips of paper with special encore requests.

Sixteen years earlier, a Russian émigré named Vladimir Horowitz was in the hall when Janis played the Rachmaninoff Second Concerto in Pittsburgh, before another excited audience. Horowitz was so impressed by the young pianist that he took him on as his first pupil. Janis's three years with the great master were to have a lasting effect on his career.

Born in McKeesport, Pennsylvania, in 1928, his family moved to neighboring Pittsburgh when Byron was two years old. Beginning at the age of 8, he studied with Rosina and Josef Lhevinne, the Russian pianist and fellow student of Rachmaninoff at the Moscow Conservatory. In his book, *The Great Pianists*, Harold C. Schonberg compared Lhevinne's tone to "the morning stars singing together. His technique was flawless even measured against the fingers of Hofmann and Rachmaninoff, and his musicianship was sensitive." With teachers like the Lhevinnes, Adele Marcus and Horowitz, it was easy to predict at the time that Janis would develop into a Romantic pianist of the first order.

By the age of 20, Janis had performed with orchestras throughout the United States and South America, delivering sensitive and dynamic performances of the Schumann, Liszt, Rachmaninoff and Tchaikovsky Concertos, and excelling in the music of Prokofiev. He gave his first Carnegie Hall recital in 1948 and four years later he made his European debut with the Concertgebouw Orchestra of Amsterdam.

His flourishing international career led the United States State Department to select Janis to participate in the first cultural exchange between the Soviet Union and the United States in 1960. The tour was so successful that the Soviets invited Janis to return for a second tour in 1962, when the American pianist joined the Mercury Living Presence recording team for the series of "Made in Moscow" recordings with two Russian orchestras. His performances of the Prokofiev *Third Concerto* and Rachmaninoff's *First* (CD 434 333-2) later won the coveted Grand Prix du Disque.

A special interest in the music of Chopin catapulted Janis to the front page of *The New York Times* when in 1967 he discovered two previousl unknown manuscripts of Chopin Waltzes in a box marked "old clothes" in the Chateau Thoiry near Paris.

Six years later, in a starling coincidence, he uncovered two other unknown versions of the same waltzes of Yale University. In 1978, he narrated an performed in *Frédéric Chopin: A Voyage with Byron Janis*, a film of his own conception, produced by French television and seen around the world.

In 1983, Janis celebrated the fortieth anniversary of his professional debut with gala engagement throughout the world, highlighted by the invitation of President and Mrs. Reagan to perform at a state dinner of the White House in February of that year. In 1985, when performing at White House luncheon for the nation's governors, the distinguished pianist was introduced by First Lady Nancy Reagan as the Arthritis Foundation's Ambassador for the Arts. Janis has had psoriatic arthritis since 1973. It affects many joints, including his wrists and fingers. He has travelled widely and played many concerts on behalf of the Foundation.

Recent years have seen a deepening and maturing of Byron Janis's art and he has shared his interpretive wisdom in master classes at universities and conservatories. He is a member of the faculty of the Manhattan school of Music and has also turned his talents to composing. In 1990, he gave a highly acclaimed all-Chopin recital at New York's Alice Tully Hall.

BYRON JANIS on Recording Memories

The re-release of my Mercury recordings from the 1960s brought back a flood of memories, none stronger than those of the three records made in the Soviet Union in 1962, and none more vivid than those surrounding the making of the Prokofiev Third and Rachmaninoff First Piano Concertos.

A difficult scheduling problem developed which seemed to make realizing this recording an impossibility. I was told the recording session would have to begin at midnight, as the Tchaikovsky Hall at the Conservatory was booked for a performance that particular evening. But that was not the real problem. The very same night, I had to play a recital at the other Tchaikovsky Hall — a major — program, including Moussorgsky's *Pictures at an Exhibition* and, as it turned out, five encores, which did not get me out of the Hall unit 11:15.

But, after all the Russian "Da's and Nyet's" about being able to make these

unprecedented recordings at all, I was determined to let nothing stand in the way of doing them. So, this exhausted pianist was trundled over to the Bolshoi/Tchaikovsky Hall to begin a midnight marathon! It was certainly helpful when I walked onto the stage to see the smiling and reassuring faces of Robert Fine, Wilma Cozart and all the recording crew. It was even more reassuring to see the peanut butter sandwiches whose ingredients Wilma had enterprisingly brought from America. (There was never any food available anywhere in Moscow after 10:00 p.m.!)

And so we started - and continued recording until around 3:30 a.m., completing about one-and-a-half movements of the Prokofiev Concerto. I was amazed I had all my musical faculties and stamina with me. (I still always look at peanut butter with a special sense of gratitude!)

We completed the Prokofiev and the Rachmaninoff First during the next few days, and Kyril Kondrashin was able to leave for his South American tour just in time.

Right after finishing the Prokofiev tape, Mercury gave it to a friend to rush to New York for safekeeping. At the Customs at Moscow airport, he was asked by an understandably suspicious officer: "What is that large tape you are carrying?" "The Prokofiev Third Piano Concerto," was our friend's instant and unflinching reply. The official looked him in the eye, looked down at the tape, and with no hint of disbelief, amazingly let him pass without a word.

Let me say how thrilled I am that Philips has given these records a new life on CD. Further, Wilma Cozart Fine's extraordinary mastering truly makes them sound as if they were recorded yesterday.

Bryon Janis

PAUL PARAY (1886-1979)

When Paul Paray conducted the first of a set of five concerts with a newly reorganized Detroit Symphony Orchestra on October 18, 1951, it was immediately clear to musicians and audiences alike that the Motor City had found the solution to its orchestral crisis. After the Detroit Symphony had ceased operations in 1950, civic and business leaders put into action a "save our orchestra" campaign to re-establish the Symphony on a sound economic and artistic basis. A key component of this community-wide drive was the search for a conductor with a solid international reputation who would have the ability to build a world-class orchestra.

Paray proved the ideal choice. Born in Normandy, Paray made his conducting debut in 1920 in Paris, where, three years later, he was appointed music director of the prestigious Concerts Lamoureux. He was a regular guest conductor at the Paris Opera and the Concerts Colonne, where he succeeded Gabriel Pierné as permanent conductor.

A member of the French Resistance during World War II, Paray twice defied the Nazis after the occupation. Asked to name the Jewish members of the Concerts Colonne, he refused point-blank and resigned his post. The Germans disbanded the orchestra. In Marseilles, the puppet Vichy government, at the instigation of the Nazis, demanded that Paray expel the Jewish musicians in the orchestra he was then conducting. Again, Paray refused and he was forced to flee once more, this time to Monte Carlo where he had received an invitation to take over an orchestra he had worked with years before.

He accepted, but only on condition that he bring with him the Jewish musicians from his Marseilles orchestra. For these and other deeds, both patriotic and musical, Paray was awarded France's highest honor: Officer of the Legion of Honor.

After the war Paray returned to Paris, where he was welcomed as a conquering hero. He resumed his U.S. guest conducting career in 1945 when he accepted an invitation from conductor Serge Koussevitzky to conduct the Boston Symphony Orchestra. He later returned to guest conduct the New York Philharmonic, where he had previously made his American conducting debut in 1939.

In 1952, Paray assumed the musical destinies of the Detroit Symphony. National interest in his appointment was aroused by the orchestra's recording agreement with Mercury Records that same year. Expanded to 104 players, the "new" Detroit Symphony under the baton of Paul Paray quickly took its place among the nation's major orchestras.

Paray's Mercury Living Presence recordings of French and Romantic repertory further consolidated the orchestra's success. Within two years, Paray took the orchestra an tour, culminating in a New York appearance.

An organist in his early years, Paray later turned to composition. His works include two symphonies, a symphonic poem, a Fantasy for piano and orchestra and a large-scale Mass for soloists, chorus and symphony orchestra, written for the quincentenary of the death of Joan of Arc. The Mass inaugurated the Detroit Symphony's new home in the Ford Auditorium in 1956 and was recorded on Mercury Living Presence (432 219-2).

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STANISLAW SKROWACZEWSKI

Polish-born Stanislaw Skrowaczewski made his Mercury debut in March of 1961when he recorded Shostakovich's Fifth Symphony in Northrop Memorial Auditorium on the campus of the University of Minnesota. The tall, soft-spoken conductor was in sharp contrast to his predecessor, Antal Dorati, in terms of personality and podium style. But, as any orchestral musician will attest, physical appearance and demeanor are not the key ingredients in the success of an orchestral concert of recording session. Some conductors dispense with a baton and employ large expressive movements; others use their eyes, combined with tiny, precise baton movements, to shape a performance. Some enjoy talking at rehearsals; others get right down to business, stopping only to make corrections or make balance adjustments.

The scholarly-looking Skrowaczewski brought to his craft a thoughtful, sensitive approach. Reviewing his U.S. debut with the Cleveland Orchestra in December,

1958, the critic for the *Christian Science Monitor* reported that "his keen musicianship was enthusiastically recognized not only by the audience but by the members of the orchestra who considered him to be one of the finest guest conductors to have appeared here ... absolutely assured in technique and unfailingly courteous and modest."

Born in Lwów in 1923, Skrowaczewski studied violin, piano and composition

Byron Janis and Stanislaw Skrowaczewski "between takes" (Early 60's)

at the universities of his native city and Kraków. He went to Paris on a fellowship provided by the Polish Ministry of Culture and Art to study composition with Nadia Boulanger and his countryman composer-conductor Paul Kletzki. Although his career got off to a good start as a composer, Skrowaczewski eventually turned to conducting. After he returned to Poland, he was appointed to three major conducting posts in succession: the Wroclaw Philharmonic (1946-47), the Katowice Philharmonic (1949-54) and the Warsaw Philharmonic (1956-59).

His successful Cleveland Orchestra debut and appearances with the Cincinnati Symphony, Pittsburgh Symphony and New York Philharmonic attracted the interest of the Minneapolis Symphony Orchestra after Dorati had announced his decision to return to Europe. In 1960, Skrowaczewski became conductor and music director of the midwest orchestra, holding that post for nearly two decades.

"Mr. S," as the orchestral players often called him because of his consonant-ridden name, took easily to the recording process. Always calm and reasoned, he responded well to suggestions from the Mercury recording team and delivered results with a cordial efficiency that impressed all his working colleagues, including soloists Gina Bachauer and Byron Janis. His powerful interpretation of the first two orchestral suites from Prokofiev's ballet *Romeo and Juliet*, recorded on 35mm magnetic film (432 004-2), is one of the highlights of the Mercury Living Presence catalog.

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JÁNOS STARKER

In a perceptive article for *Newsweek*, critic Hubert Saal summarized Janos Starker's technical and artistic prowess: "His silky legato steered a course between crisp and smooth, his vibrato was quicker than the ear could hear and his big sound was pared of fat. The result [was] elegant music, refined and clear, the fires burning within ..... He's all authority and certainty, his music so easily and brilliantly executed that it's self-effacing."

A similar metaphor occurred to music critic Donal Henahan writing in *The New York Times*: "The clue to [his] appeal as a concert performer is a melding of poet, virtuoso and thinker, that fascinating mixture of fire and ice in his playing."

Throughout his distinguished career, Starker has inspired countless articles by critics around the world, not only about his performances, but about his evenful artisitic life.

Born in Budapest in 1924 into a musical family, Starker began studying the cello at the age of six. He entered the Franz Liszt Academy a year later, studying with three of Hungary's most important composers, Bartók, Kodály and Leo Weiner. At eight, he was playing so well that his teacher persuaded him to teach the cello himself. Starker's first pupil was a six-year-old girl. At ten, he made his first public appearance as a cellist, establishing a pattern that was to characterize his extraordinary

dual career as teacher and performing artist from that point on.

After World War II, Starker was appointed principal cellist of the Budapest Opera and Philharmonic Orchestras. Between concerts, he continued to build his large repertory, and for income and amusement he played in jazz bands and gypsy ensembles. He still remembers the potted-palm pieces he used to play in Hungarian cafes and will occasionally delight his friends by performing them, using a wide vibrato and soulful slides.

In 1946 Starker left Hungary, going first to Vienna, them to Paris, where, faced with a scarcity of jobs he once worked as a movie extra. Two years later, Starker made his first recording. The work was Kodály's *Sonata for Unaccompanied Cello*, which he had first performed in the presence of the composer in 1939. The recording, released on a small label, won the conveted Grand Prix du Disque.

That same year, Starker emigrated to the United States to become principal cellist of the Dallas Symphony, which was led by his fellow countryman, Antal Dorati. The following year, another Hungarian-born conductor, Fritz Reiner, invited Starker to become principal cellist of the Metropolitan Opera Orchesta.

By 1958, Starker had played principal cello in three American orchestras. He now felt it was time to make two of the most critical decisions in his musical life: he left the Chicago Symphony to re-embark on a solo career and resolved to continue teaching. That same year he was appointed Distinguished Professor of Music at Indiana University in Bloomington, Indiana, where he still lives when he is not concertizing throughout the rest of the world.

Although Starker had been a prolific recording artist, he had not formed a close, ongoing association with any single record label. When Mercury Records offered him an exclusive recording contract in 1962, however, he agreed without hesitation.

Starker recorded nine LPs for Mercury Living Presence between 1962-64, including the highly acclamied recording of the Bach Suites, which music critic Bernard

Jacobson described in *High Fidelity* as " ... magnificent. It captures the exceptionally rich bit of Starker's tone with startling vividness..... Starker has preserved and strengthened the linear clarity of his playing, but along with it, there is a rhythmic springiness and a new expansiveness of feeling."

JÁNOS STARKER on Recording Memories

When my longtime friend Wilma Cozart Fine suggested that I reflect on my recording memories, the floodgates opened. Paris, 1948, my first 78 on wax; 1950, first LPs in New York, continuing on into the Eighties, mostly in New York, Amsterdam, London and Berlin. Then the digital CD era in England, New York, Munich, St. Louis, Tokyo, etc. In 1951, the first recordings for Mercury with the Roth Quarter and Robert Fine, the innovator-genius with the microphones. Later, Harold Lawrence, the man with the infallible ear and taste. Antal Dorati, a lifelong friend, probably the only conductor then, with Stokowski, who understood the difference between a live performance and a recording.

In the Sixties I wrote an essay called "Take One Take Nine" in which I discussed the differences between stage performances and studio playing. On stage, minor technical mishaps are of little significance. Personality, communicative power and convincing artistry

take precedence. On a record, repeated hearing magnifies shortcomings, technical and musical. Long pauses become dead silences, versus the almost religious, trance-like unity of audience and artist on stage. Theatrical gestures, effective on stage, are of no consequence in the studio. Adrenalin flow has no effect on the microphone nor on the record listener. It brings uncontrolled speeds, crude dynamics, conceptual failings and a lack of structural unity.

To mind comes the lonelines of recording Bach Suites. The evolution of the priorities: first, technical exactness, then structure, beauty of sound and, eventually, the assumed emotional content of Bach's music. All these, while the re-emergence of the "authentic" Baroque practices dampen the Twentieth century's expectations, let alone the projected Twenty-first century's dreams.

Against the solo loneliness stands the joyous camaraderie between soloist, orchestra and conductor; the seldom-matched cooperation with Dorati, making the tape editors work minimally. Then I remember the homelike atmosphere of recording with lifelong friends, such as Gyorgy Sebok, knowing that each and everyone respects the other and regales in the pleasure of re-creating masterpieces.

It is often asked what an artist prefers, concerts or recordings or, in my case, teaching. My answer has always been that one without the other would make my life incomplete. In addition, I believe that recording is a testament. One is allowed to make a statement, under the best circumstances, of his or her views of a given composition, at a particular stage in the artist's life. There is no audience distraction no coughs, no baby cries and errors can be corrected within reason.

Looking back at my life, there are few highlights children, grandchildren born that can match the elation felt when leaving a hall or studio and hearing the crew say, "It's in the can."

János Starker

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HENRYK SZERYNG (1918-1988)

"Beauty of phrasing and rhythmic intensity were present in all tempi .... In melodic passages, shifts of the hand were accomplished with the utmost artistry and delicacy. Double stops and trills were played with such clarity that he used them freely as sonorous accompaniments for thematic material. But, above all, he played with simplicity and compelling sincerity."

This is how violinist Henryk Szeryng described the playing of Fritz Kreisler in his tribute to the Viennese master. These same words could easily be used to characterize Szeryng's own playing, which combined tonal refinement with a robust technique that seemed to have no limits.

Wilma Cozart and Henryk Szeryng during play-back session of Brahms' Violin Concerto in Watford Town Hall near London (1962)

Born in Zelazowa, Poland, Szeryng began his musical studies in Warsaw at the age of five, studying piano with his mother as teacher. He quickly discovered that the violin was more to his liking. Two years later, he had learned to play the Mendelssohn Concerto. Bronislaw Huberman, the Polish violinist, heard the youngster and suggested to his parents that he study with the great pedagogue Carl Flesch. When Henryk was nine, his family took him to Berlin to meet Flesch. Like Huberman, Flesch was impressed with the youth and took him on as a pupil. "I studied with him until I was thirteen," Szeryng recalled. "Everything I know, violinistically speaking,

I learned from him. Mind you, I say violinistic, not musical or interpretative. It was later in Paris, that I learned a great deal musically from Georges Enesco and Jacques Thibaud."

In 1933, Szeryng made his first public concert appearances in Warsaw, Bucharest, Vienna and Paris, where he eventually settled, and where he met Nadia Boulanger, with whom he began studying composition in 1934. At the outbreak of World War II, the young Pole enlisted in the armed forces and spent the next six years performing for Allied troops.

In 1948, Szeryng was assigned professor of music at the National University of Mexico, and later became a Mexican citizen. He traveled on a Mexican diplomatic passport as cultural ambassador for his adopted country.

During the next eight years, Szeryng enjoyed a modest career, combining teaching in Mexico with concerts abroad. He remained virtually unknown to the general musical public until a fellow Pole named Artur Rubinstein heard him play. Recognizing Szeryng's extraordinary talent, Rubinstein arranged for his younger colleague to meet impresario Sol Hurok, who took him under his wing. A year later, Szeryng made his U.S. debut at Carnegie Hall, performing the Brahms Concerto with the Cleveland Orchestra under the baton of George Szell. The enthusiastic critical response completely justified Rubinstein's faith. Szeryng has been called a "musician's musician." His modest, unassuming approach to his art earned him the respect and affection of all his professional collaborators.

Texts: Harold Lawrence and Wilma Cozart Fine

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